Including Examiners Comments

Royal Horticultural Society

Sharing the best in Gardening

R3111

UNDERSTANDING GARDEN SURVEY TECHNIQUES & DESIGN PRINCIPLES

Level 3

Thursday 28 June 2012

09:30 – 10:45

Written Examination

Candidate Number:……

Candidate Name:……

Centre Number/Name:……..

IMPORTANT – Please read carefully before commencing.

i) The duration of this paper is **75** minutes.

ii) **ALL** questions should be attempted.

iii) **EACH** question carries **10 marks**.

iv) Write your answers legibly in the spaces provided.

v) Use **METRIC** measurements only.

vi) Where plant names are required, they should include genus, species and where appropriate, cultivar.

vii) Please note, sufficient lined space is provided. It is **NOT** necessary that all lined space is used in answering the questions.

Ofqual Unit Code T/601/3633

ANSWER ALL QUESTIONS

MARKS

Q1 a) Describe **FIVE** characteristic features of a Moorish garden. **5**

Please see over/…..

MARKS

b) Explain the difference in development of Moorish and Moghul gardens using **ONE NAMED** example of **EACH**. **5**

Total Mark

Please turn over/…..

MARKS

Q2 a) List **EIGHT** factors that could be assessed for a site appraisal. **4**

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b) State **THREE** methods of recording information when carrying out a site appraisal giving **ONE** advantage of **EACH** for the interpretation of results. **6**

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MARKS

Total Mark

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MARKS

Q3 A client has identified the requirement for their garden to be designed for use by young children. Identify the information that would be required to further develop the client brief. **10**

Please see over/…..

MARKS

Total Mark

Please turn over/…..

MARKS

Q4 a) List **SIX** distinct items of information that need to be noted about the house when carrying out a site appraisal. **6**

MARKS

b) Draw a diagram to show how the detailed dimensions of a house are recorded using running measurements (linear surveying). **4**

Total Mark

Please turn over/…..

MARKS

Q5 a) Describe what is meant by ‘form’ in garden design. **2**

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b) Explain **FOUR** examples as to how unity of form can be applied when developing a design plan. **8**

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MARKS

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MARKS

Q6 a) Differentiate between symmetry and asymmetry in garden design. **4**

Please see over/…..

MARKS

b) Draw diagrams to illustrate how **BOTH** principles in a) were achieved in **NAMED** historical garden design styles. **6**

Total Mark

Please turn over/…..

MARKS

Q7 Review how screening can be used to enhance the attributes and offset the limitations imposed by a site. **10**

Please see over/…..

MARKS

Total Mark

Please turn over/…..

MARKS

Q8 a) i) Describe the layout of a standard page for recording linear survey data. **2**

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ii) State how measurements and information are entered. **4**

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MARKS

b) List the possible causes of errors when reading measurements using tape measures. **4**

Total Mark

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Level 3

Thursday 28 June 2012

Candidates Registered	**90**		**Total Candidates Passed**	**56**	**71.79%**
Candidates Entered	78	86.67%	Passed with Commendation	10	12.82%
Candidates Absent	8	8.89%	Passed	46	58.97%
Candidates Deferred	1	1.11%	Failed	22	28.21%
Candidates Withdrawn	3	3.33%			

Q1 a) Describe **FIVE** characteristic features of a Moorish garden.

b) Explain the difference in development of Moorish and Moghul gardens using **ONE NAMED** example of **EACH**.

Good answers to the first part of the question gave distinctly different characteristics such as the use of water in rills, often with a central pool, dividing the garden into four, use of coloured, patterned tiles, scented plants, symbolic plants such as cedar and cherry, sunken beds for ease of irrigation.

Candidates who described the differences between two NAMED gardens found the second part easier to gain marks as the two styles do have so much in common, but pointing out the differences between the gardens of the Taj Mahal and those of the Alhambra, for example, allowed more scope for detailed points to be made. Marks were given for general information about the development of the two styles and their geographic spread. If no gardens were named, marks were still awarded for differences between the styles.

Q2 a) List **EIGHT** factors that could be assessed for a site appraisal.

b) State **THREE** methods of recording information when carrying out a site appraisal giving **ONE** advantage of **EACH** for the interpretation of results.

There were many factors that could be listed and candidates who gave a wide variety gained better marks than those who listed, for example, the many factors that may be gleaned from soil analysis. General factors such as position of utilities, existing vegetation, access that needs to be known before the design process can begin, gained marks.
Sketch plans with notes (not full site survey at this stage), notebook, camera, video camera, laptop and audio record were all valid methods of recording information. Marks were awarded for a clear advantage of each rather than a description inferring advantages.

Q3 A client has identified the requirement for their garden to be designed for use by young children. Identify the information that would be required to further develop the client brief.

This was generally well answered, especially by candidates who gave a clear list of points to ask the client when they next met. This was practical and realistic. The question states young children but knowing their ages and the number of them would be a good starting point. Other considerations included, safe surfaces, fixed items of play equipment, storage for play equipment, surfaces for trikes, ball games etc., safety fencing, supervision from house. General questions that are asked of every client were not awarded marks but the subject of the budget was relevant as some play equipment, surfaces etc. could have a considerable impact.

Q4 a) List **SIX** distinct items of information that need to be noted about the house when carrying out a site appraisal.

b) Draw a diagram to show how the detailed dimensions of a house are recorded using running measurements (linear surveying).

Useful and relevant information about the house was awarded marks such as the age and style of the house, the colour or materials from which it is made, access to the garden from house, position and views from windows, knowledge about which rooms the client spends most time in, position of entry of services, downpipes, overhang of eaves; the size of the house in relation to the site; all things that would have practical implications for the design of the garden.

The most important point in the second part of the question was that the measurements were ‘running’, that they were incremental from the start of the tape, rather than each section of wall or the door being measured separately and the totals added together, this method compounds any inaccuracies. If this was not understood then no marks were awarded. Having got the running measurements, good answers showed the correct position of the tape, a variety of details whose positions on the front of the house needed to be known such as doors, (their opening) windows, mullions, down pipes.
Good diagrams included either porches or bay windows enabling candidates to show knowledge of how these are incorporated.

Q5 a) Describe what is meant by ‘form’ in garden design.

b) Explain **FOUR** examples as to how unity of form can be applied when developing a design plan.

Answers should have included the shapes of the masses and voids that need to be considered when designing a garden, the shapes either 2D or 3D, either in soft or hard landscaping. Texture and colour do not come into it.

The second part of the question proved difficult for candidates, many giving four differing ways in which repetition of planting could be used. A mark was given for repetition of form, with a second for a good example of how this can be achieved. Again use of colour and texture are not relevant and lost marks. Good answers made reference to using the golden section for proportion, use of the borrowed landscape, using existing architectures etc. to inspire form in the design, use of a grid over the garden to maintain lines and proportion.

Q6 a) Differentiate between symmetry and asymmetry in garden design.

b) Draw diagrams to illustrate how **BOTH** principles in a) were achieved in **NAMED** historical garden design styles.

Many candidates answered the first part of the question by breaking it down to two clear separate definitions; this was acceptable and made both concepts more easily explained. Good answers included ideas of a mirror image either side of a central axis; no more was needed for symmetry. Asymmetry proved a little more difficult, but again keeping answers simple gained marks. There is no central axis or no axis at all in an asymmetric garden design and no mirror imaging, but as many candidates pointed out, there is often balance, though achieved by other means.

A named historical garden design style was needed here to gain marks, which was then to be illustrated. No marks were given for a named garden such as Stowe but if the illustration showed asymmetry in the C18th English Landscape Movement, then marks were awarded for the illustration. The illustrations for symmetrical gardens were generally good, with central paths, mirror image parterres etc., showing good understanding. The asymmetrical drawings were often not very asymmetrical; with too much balance either side of a central lawn etc., with just one or two plant shapes different. It is more effective to be bold when doing such an illustration, which by its nature is small and hurried. The best answers showed very asymmetrical Modernist gardens about which there could be little doubt.

Q7 Review how screening can be used to enhance the attributes and offset the limitations imposed by a site.

Good practical answers were given here about the uses of screening in a garden, for privacy, hiding unsightly views, framing a view, hiding bins etc., creating rooms and microclimates, vertical planting opportunities etc. A description of different types of screening was not needed or gained marks.

Q8 a) i) Describe the layout of a standard page for recording linear survey data.

ii) State how measurements and information are entered.

b) List the possible causes of errors when reading measurements using tape measures.

Many candidates drew a standard page which was acceptable. Marks were given for the idea that it was portrait with 15mm tramlines down centre of page, etc.

If the measurements and information were put on the diagram drawn for the first part of the question, marks were transposed to this part of the question. Information needed to gain marks included working from the bottom of the page up, chain line notation A – B etc., method of recording offsets and triangulation on right or left side of 'tramlines'.

Many candidates gave good answers of the perils involved when reading measurements using tape measures including mixing up imperial with metric, the tape not being tight, or it stretching, the problems or sloping or undulating ground, not reading from zero etc. Marks were not given for tiredness!

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